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colors by twos and threes, upon gradation, or the use of different hues of the same color together, and upon the use of color in painting and decoration, are specially given to the discussion of the problems which the artist has to solve. It is a distinguishing mark of these chapters, that the question of æsthetics, the inquiry what colors look well together and what do not, is discussed in a purely scientific spirit, by means of a careful examination of the facts, without a trace of the *a priori* assumptions with which this question is ordinarily approached. The notion, for instance, that the complementary colors make the most agreeable combinations, is shown not to be in accordance with fact, and this dogma is finally set at rest by the remark, that though these combinations are always, from the nature of things, the most striking and violent, this is not always a desirable quality, the contrast of complementaries being in many cases hard, crude, raw, and disagreeable.

The artist who wishes thoroughly to understand his business, to get to the bottom of the facts and phenomena with which he has to do, can easily, by reading this book, put himself in possession of the latest thought and the most advanced investigations on the subject. If the novelty of the ideas and the unaccustomed atmosphere of scientific thought leave but a confused impression on his mind, a perusal of the volumes of Von Bezold and of Dr. Lommel, neither of which is large or difficult of comprehension, would make everything clear. Though written with a different purpose, they cover much of the same ground, and mutually illustrate each other. Such a study would make many things, which at first acquaintance are strange and queer, seem familiar and natural, and would enable them to take their place in the mind as matters of course,—as part of the common stock of intellectual furniture with which the every-day work of life is to be performed. Until such easy terms come to be established, one's new knowledge lies an undigested mass in his mind. It is the fear of this,—a consciousness that such knowledge as that contained in this book, however entertaining and pertinent to their work, is yet so far out of the ordinary current of their thought as to be practically of little service,—that prevents such books as this from receiving the recognition among artists which they deserve. They are closed books to the only persons whom they can really serve. But it would seem as if a wholesome intellectual life, the result of a generous culture,—a life in which the precision of science would play as natural a part in the artist's consciousness as the finer perceptions and sensibilities,—would not only increase his capacities and enlarge his resources, but would put him more fully into sympathy with his own time. At any rate, the personal education of artists seems deficient in breadth, if they are to feel embarrassed in the presence of such knowledge as this book affords them.

WILLIAM R. WARE.

THE LITERATURE OF THE TANAGRA FIGURINES.

THE interest which in the last few years has been manifested in the Tanagra figurines is of a purely æsthetic character, and extends to but a small number of the objects found in tombs of the Asopos valley. Clay figurines are nothing new. Thousands and thousands of them have been found in other

places, Sicily, Cyprus, Melos, Attica, &c.; but none, until recently, excited any general attention in the artistic world. It was only when, in 1873, chance brought to light from the tombs of Bœotian Tanagra a number of small figures instinct with that living grace which is the buried secret of true Hellenic art, that artists and lovers of art became interested. These figures were felt to be more than archæological specimens, and the few that were known occasioned a loud call for more. In consequence of this, numerous sporadic and ill-conducted excavations were undertaken in the valley of the Asopos by gain-seeking natives, who sold the results mostly to wealthy foreigners, for fabulous prices. It was in these excavations that the finest of the figurines were found. Afterwards, when the attention of the Greek Archæological Society was drawn to the matter, excavations were undertaken in a systematic way, and an enormous number of figures, belonging to widely separate periods, unearthed. Most of these are now in the Varvakion¹ at Athens, and a highly interesting collection they form,—one which will afford much material for study to future archæologists. I say *future*, for as yet the meaning and purpose of these figures have only been guessed at, some archæologists holding that most of them belong to the region of every-day human life, others that they represent mythological personages. For the present, therefore, their archæological value must remain an open question: about the artistic worth of a large number of them there can be no doubt, and it is with this that we have more especially to do.

The literature of the Tanagra figurines is not large. A good many articles on them have, indeed, appeared in various archæological and art periodicals;² heliotypes of those in the Berlin Museum have been published by Wasmuth, and those in Paris are now in process of publication by Léon Heuzey. But the most important works are those of R. Kekulé and E. Curtius.

The former,³ which is merely an instalment of a most comprehensive work on ancient terra-cottas undertaken by the German Imperial Archæological Institute, is one of the most splendid volumes ever issued from the press, doing all that can be done to present the finest of the figurines in their original, bewitching grace. The text gives a summary of what is known regarding the history of Tanagra, a description of its situation, and a brief account of the discovery of the figurines, with some judicious remarks on their date and character. The majority of the illustrations are colored, and it is no exaggeration to say, that among them are the most beautiful female figures that ever met human eye. If any one wishes to understand why Greece was ready to sacrifice everything rather than calmly submit to the abduction of Helen, he has only to look at the

¹ The Varvakion (*Βαρβακείον*) is one of the Athenian public gymnasia, of which a few rooms are used by the Archæological Society as a museum for smaller objects. There is no published catalogue of its contents; but it is perhaps the most valuable collection of the kind in the world.

² E. g. Otto Lüders, *Im Neuen Reich*, 1874, pp. 176 seq.; *Bullettino dell' Istituto*, 1874, pp. 120 seq.; O. Rayet, *Gazette des Beaux Arts*, 1875, 1878 (several articles); Heuzey, *Monuments grecs publiés pour l'Encouragement des Études grecs en France*, 1873, 1874, 1876 (various articles); G. d'Orctet, *Revue Britannique*, October, 1876, &c.

³ *Griechische Thonfiguren aus Tanagra*. Im Auftrag des Kaiserlich deutschen archäologischen Instituts zu Berlin, Rom und Athen, nach Aufnahmen von Ludwig Otto, herausgegeben von Reinhard Kekulé. Stuttgart: Verlag von W. Spemann, 1877, fol., pp. 24, plates 17.

sitting maiden in Plate XIV. Then he will agree with old Priam, that

Οὐ νέμεσις Τρώας καὶ εὐκνήμιδας Ἀχαιοὺς
Τοιγὰδ' ἀμφὶ γυναῖκι πολὺν χρόνον ἄλγεα πάσχειν.¹

None but a people to whom beauty gave infinite joy, whose listless dreams revealed mysteries of loveliness, could have conceived or executed such a figure. And yet so natural and immediate is it, that no education, nothing but youth and pure-heartedness, is necessary for an ardent appreciation of it. Any description of these figures would be equally useless to those who have not seen them and to those that have.

The essay of E. Curtius,² extracted from the *Abhandlungen* of the Royal Academy of Sciences at Berlin, treats of what the author considers to be two pediment groups, now in the Berlin Museum. He arrives at the conclusion that they belonged to a wooden sarcophagus having the form of a temple. This view is confirmed by certain discoveries made in Southern Russia (see Rawlinson's Herodotus, Vol. III. pp. 49, seq.), as well as by the nature of the groups themselves, of which the one represents the abduction of Persephone by Hades,³ the other that of Helen by Theseus. In connection with this, it is perhaps worth while to remember that, when Helen was carried off by Theseus, she was concealed at Aphidna, which is at no great distance from Tanagra. The essay contains some excellent remarks on pediment groups generally, and will doubtless tend to clear up our views about these, as well as to settle the vexed question respecting the motive for which the beautiful Tanagra figurines were placed in the tombs.

Along with such scholarly and valuable works it seems hardly right to mention one so utterly destitute of these characteristics as that recently published in Boston.⁴ What can we say of an author who undertakes to treat of the antiquities of Tanagra, without any knowledge of the language of Greece and with very little respecting its history, geography, or religious sentiment,—who cannot even write Greek proper names, but copies them sometimes with German, sometimes with French, sometimes with English spelling, just as they happen to have stood in the books from which he drew his information? These are strong charges; but they could easily be substantiated from almost every page. What confidence can we have in the scholarship of a person who thinks Tanagra may mean “prolonged waking,” in allusion to the rousing voices of the famous breed of cocks,—who, confounding ῥύτον with ῥύτωρ, thinks it means “Redeemer,”—and who derives ἔλαφος (a stag) from two words which he renders “Come light!” but of which the former, ἔλα, is not ancient Greek at all, while the latter, φῶς, is the noun *light*, not the adjective, as he appears to suppose? What, moreover, shall

¹ “Small blame is theirs, if both the Trojan knights
And brazen-mailed Achæans have endured
So long so many evils for the sake
Of this one woman.”—*Bryant's Translation*.

² Ernst Curtius. *Zwei Giebelgruppen aus Tanagra*. Mit 5 Tafeln. Berlin: Ferdinand Dümmler's Verlags-Buchhandlung (Harrwitz und Grossmann), 1878, 4to, pp. 25.

³ Cf. R. Foerster, *Der Raub und die Rückkehr der Persephone*, pp. 229 seq. and Plate I.

⁴ *Tanagra Figurines*. Boston: Houghton, Osgood, & Co. The Riverside Press, Cambridge. 1879.

we say to one who talks of “Adelon [i. e. τὸ ἄδελον] or the Unknown, *who* comes after death,” who writes *Kyrikion* for *Kerykion*, who thinks Aulis was only six miles from Tanagra, and who believes that the Turks still levy taxes in Bœotia? It is simple waste of space to treat such a work as this seriously, and I have alluded to it only in order to warn persons interested in the Tanagra antiquities, that, if they depend for instruction upon it, they will be entirely misled by its incorrect statements and jumble of false modern sentiment. If Greek art cannot claim our interest and admiration without being decked out in the cast-away trifles of an obtrusive Christianity, it had better be disregarded altogether. Christianity is all-worthy; but the Greeks were neither monks, prophets, nor punsters.

THOMAS DAVIDSON.

NEW BOOKS ON HOLBEIN.

PAUL MANTZ. *Hans Holbein. Dessins et gravures sous la Direction de Edouard Lièvre*. Paris: A. Quantin. 1879.

JOSEPH CUNDALL. *Hans Holbein. From “Holbein und seine Zeit,” by Dr. Alfred Woltmann*. New York: Scribner and Wellford. London: Sampson Low, Marston, Searle, and Rivington. 1879.



THE book written by M. Paul Mantz, and illustrated by M. Edouard Lièvre, is a remarkable production under more than one aspect. In the first place, it is sent out as the forerunner of a whole series of similarly sumptuous volumes, the aim of which is to be to place the *chefs-d'œuvre* of the masters of art, together with those of the masters of literature, on the shelves of our libraries, and thus to make us as familiar with the former as we are supposed to be with the latter. “Every educated man,” says M. Quantin, the publisher, in his prospectus, “has in his library the works of Homer, Virgil, Shakespeare, Molière, La Fontaine, and Victor Hugo. Why not place alongside of the books of these poets and thinkers the sublime or charming inventions of those glorious masters who knew how to express, under visible forms, the best aspirations of the human soul?” A laudable undertaking, no doubt, and one that will be well carried out if the succeeding volumes are the equals of this pioneer. The second remarkable fact is, that a series of French books like these should commence with a German artist. Evidently neither the publisher nor the author (in spite of his thoroughly German name) think much of their neighbors across the Rhine, generally speaking. M. Quantin does not hold it indispensable to have the works of Goethe and Schiller in one's library to show that one is an “educated man,” and M. Mantz is persuaded that Henry VIII. did not think it necessary to behead Anne of Cleves, because, being “a German soul in a body without grace” (p. 165), it was sufficient to treat her as an ordinary woman. Under these circumstances the triumph of the great German painter is all the more brilliant, as it shows that his genius has succeeded in breaking down the barriers which vanity and arrogance on both sides have unfortunately interposed between the two great nations of the European continent.

M. Mantz's book, if we forget its unwieldy size,—which makes the use of a reading-desk necessary, but which, owing to the nature of the illustrations, could not be